

# KERAMIC STUDIO

Vol. XVI, No. 4.

SYRACUSE, NEW YORK

August 1914



THE weather is so hot that the Editor is going to shirk the editorial and substitute some of the long unanswered letters again, thinking that they may make some interesting, amusing or instructive reading for idle hours. We publish one "by request" just assuring our readers that while not disclaiming the charge of conceit, we deprecate the extreme eulogistic remarks of a letter, which otherwise receives our commendation.

I have often thought of writing to you but I was afraid you were too busy a woman to listen to all our confidences, but since reading the last issue of the *Keramic* I decided that if roses could make you feel better I would send you a great big bunch of them. I hope that you will publish this letter and that your modesty won't keep you from doing it. I am perfectly amazed at the things some people write to you. They are surely artists of broad study or they would never dare set up an opinion against a recognized authority like yourself, and still I don't see how they can have studied so very much or they would have learned the very things which your magazine is trying to teach us. Do you suppose they ever studied designing? If they had they could not possibly take the stand they do, do you think? They speak as if you were alone in your idea that conventional work is the proper decoration for china or anything else for that matter. I wonder if they ever read Arthur Dow or Batchelder's "Principles of Design," Denman W. Ross's "Theory of Design" or Owen Jones' "Grammar of Ornament?" Are not these books authorities on designing? Do you suppose they know how china decoration is taught in the Chicago Art Institute or how decoration is taught in Pratt Institute or the Pennsylvania Academy of Fine Arts? Are not these three schools three of the best in America? Do you suppose they ever visit the public schools of to-day? If they did they would see little children being taught to decorate conventionally their book-covers, table-covers, wall paper samples, rug samples, etc. And their drawing books also tell them that naturalistic painting is not decorating. Miss Seegmiller's Applied Art Drawing Books and Prang's Drawing Books are two of the foremost drawing books used throughout the United States and they both state that distinctly.

I have done quite a little work in china—in fact devote most of my time to it. I have studied in an art school and under several good teachers and I have studied at home. I have taught art in the public schools and in two small colleges. Wouldn't you consider that quite a little experience? But I think I know my limits. I know that the editor of *Keramic Studio* knows a lot more about decoration than I do. I know that Mrs. Paist, Mrs. Cherry and others know a lot more than I do and I am so glad to get in touch with their work through the *Keramic*. Now I don't think everything in the *Keramic* is pretty—in fact I think some things are hideous. Maybe I don't know enough to appreciate them—very likely. But I credit you with knowing what you are about any way. And then one correct design may not please everybody's eye. It seems to me the readers might put up with a little as well as you. My estimable sister-in-law who has never read one word on art says: "Well, I may not know what is good taste but I know what I like" and goes merrily on her way firmly believing that what she "likes" is in good taste in spite of what you may say. I am so glad you are going to have the supplement for we still have to paint naturalistic things for some people. But I think conventionally arranged flowers is a long step toward conventional work. Who is going to educate the public to it if not the teachers of the land?

Does this letter tell you how well I like your magazine and you too? I hope it does, for that is what I've been trying to do and I hope it won't be long before I can attend one session of your summer school—perhaps next year. I send my sincerest wishes for the welfare of your magazine—Mrs. I. N. C.

Another letter full of "meat" is as follows. The only comment we wish to make is that while our editorial drawers are loaded with studies as quoted, we do not publish them except in instances when special things are called for by our readers and when there is also some little merit to be found in the design for those who know how to extract the honey and leave the comb.

You call for an expression of opinion as to the May *Studio* and I wish to express at once my delight and appreciation of the supplement and the beautiful study.

We certainly cannot have too many studies from——, and——. Some time ago you mentioned that you were loaded down with studies, a number of which were bought to "encourage" art students, please don't do any more encouraging, let us who pay our money for the best in ceramic art, get it. I began to take the *Studio* in 1908 with the March number as a sample copy—my teacher said it was too advanced for me and I would not like it; however I was sure I needed it and have been on your subscription list ever since. I have yet to see anything better than some things in these early numbers. The articles by—— were invaluable to me. I am sorry we have no helpful hints and no more articles along these lines lately. I find myself constantly referring to the back numbers. I was an early convert to the conventional mode but found myself constantly tempted by the charming flower studies from—— and—— to fall from grace and I will confess that I am now doing my third dresser set to sell from the Gold of Ophir study, and my patrons are delighted with them for use in rooms decorated in yellow. I found no difficulty in persuading my pupils to take conventional work—they wanted to. One of them is now doing a chocolate set from the design by——. She began by pieces in gold and one color and the simple tinting with gold decoration led on to more complex pieces. However, none of them like the "Cubist and Futurist" work in the recent numbers. I think those who appreciate that are also able to make their own designs and would not need the magazine, while we majority who need the help and inspiration are not able to use such in our work nor persuade our pupils and patrons to buy them. They say they are too extreme. Please let us be "mejum". As an example of the way conventional work that has graceful and simple lines takes; I have for sale a plate of the Columbine study of yours, which I am very fond of doing. An old farmer's wife was in looking at my pieces and she picked that out at once and said "that is a beautiful plate." I had no sooner done the plate than it was sold. Why cannot we have another lovely study from our editor? I sympathize with the lady who wrote that we wanted designs we could use as they were and in my own case three meals a day and some house to care for leave but a small amount of time for adapting designs or designing. It seems to me I remember our Editor made a similar complaint of housework that kept her from her own special branch of art and sent out an emergency call for domestic help. As a business arrangement I think issuing two numbers of the *Studio* would be a failure. The majority would subscribe to the \$2.50 Supplement and those of us who like the whole magazine would not feel able to pay the increased price to obtain both, unless we were better off than the writer. I live in a small town that cannot pay large prices for work and so doubtless do many on your list. I am the only person here who takes the *Studio* and have the only kiln in town. I am sure you will be glad to know that the china painting with the help of your magazine has been the only thing that could interest me after a very sad and troubled time following the departure of my husband. I read a great deal out of all the magazines. I watch and wait for one only. I would gladly find for it subscribers that are here, but I have a small class and people prefer to buy a piece now and then to doing it themselves—they consider it cheaper and more satisfactory, so I can assure you that my copy instead of being used by six people is used only by me. I own and use nearly every study in your catalogue and as for the folders with "perfect beauties" I have a number of them and do not use them.

E. A. T

It is extremely gratifying to receive such letters as follows:

I have been a subscriber to *Keramic Studio* for seven years with the exception of one and owe almost all of my success to its teaching. I had an opportunity to take only ten lessons which taught me to lay a flat tint and mix the paints, do dry dusting and a few minor things. With that limited knowledge I purchased a small kiln and with the Class Room Series which began just at that time, I began working. I say working as you will understand the many difficulties with which I was confronted living as far as I do from any one who knew anything about it whatever. I had to work, read and experiment until by degrees I mastered the technique of handling the colors. I of course began in the naturalistic, having painted in other mediums, but am a lover of the conventional now, and owe my cultivation to the close study of *Keramic Studio* and am in perfect sympathy with the noble effort you have made to uphold the Truth in Art.

As to the semi-conventional studies they will be a great help to us all to

(Continued on page 91)

## DESIGN AND ITS APPLICATION TO PORCELAIN

Henrietta Barclay Paist

## PROBLEM II. TILE DESIGNS

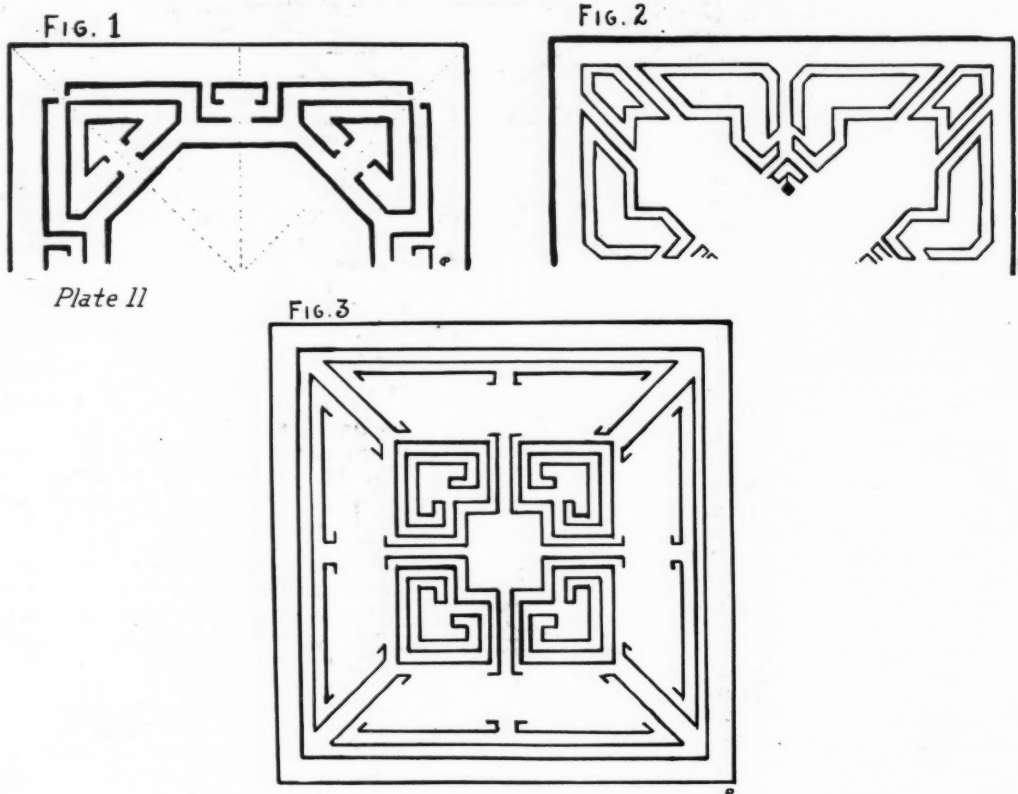
"The interest of a design should be clear. An inarticulate mumbled product is no more creditable in a design than in speech."—*E. A. Batchelder.*

"The spontaneity of undeveloped faculty does not count for much; it carries us only a little way. Let no one believe that without study and practice in design he can recognize and appreciate what is best in design."—*Denman Ross.*

"We have to choose between the absolutely original and the copied historic. We must know how to get away from the latter before we can produce the former."—*Samuel Howe.*

**T**O get away from the tendency to adapt historic ornament we must get back to first principle; studying not alone the styles of the different periods but the spirit behind them—the system which produced the best of them. Ornament should be "begotten in love;" should be the natural expression of the

from these two first principles, from the pleasing arrangement of line, space and mass. We have shown some ingenuity in the turning of the corner, thereby laying the foundation for Problem II, which is the development of a design for tile, or, in abstract terms, the breaking up of a six-inch square, showing a pleasing distribution of space and mass, of rhythm and harmony of line. We can by practice in the arrangement and grouping of lines throw the interest wherever we choose. This is splendid discipline and gives us a definite idea with which to work. The limitations are the same as in Problem I (the lines of the right angle tri-angle), but the two lines perpendicular and horizontal alone are sufficient to construct a perfectly good design of this type. You may or may not use all three as you choose. After drawing the square, draw a line at the diameters, then two lines from corner to corner. This will form a skeleton as a guide, and all lines must be parallel with the lines of this skeleton; at least with the boundary line and



artist, governed by a knowledge of the principles underlying all art.

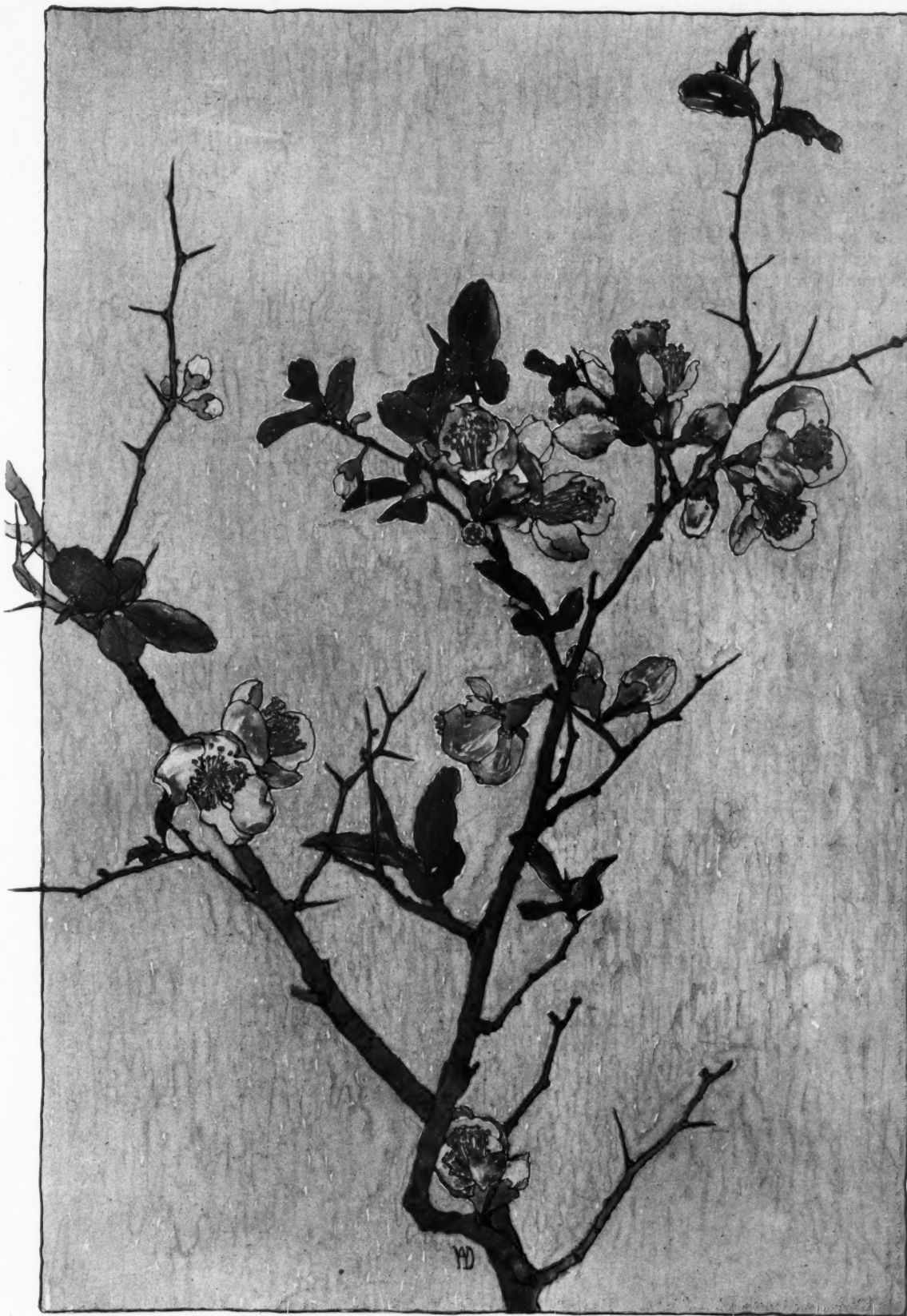
The "Art Nouveau Movement," so called, was merely a revolt against the slavish copying of historic styles; and while directly or indirectly responsible for much that is undesirable, has also been productive of much good.

This spirit in this country, coupled with a sane and sincere study of art principles, is fast evolving—we can almost say has already evolved—a type that is or shall be purely American. Architecture to-day means something more than the adapting of old world types to our needs. It means the creation of a type or types that shall fit local conditions and specific needs. The relationship between architecture and design consists chiefly in the control of constructive line and form—a fundamental necessity of fitness and harmony.

To resume the study of our system: under Problem I we have defined, and in our border designs have demonstrated, Rhythm, Balance, and the Harmony or Unity that results

those of the diameter. If the oblique line is used, this will be parallel with the lines from corner to corner. From this starting point, under the limitations imposed, we will endeavor by the grouping of lines to throw the major interest to different parts of the square. In Figure 1, we have thrown the interest into the corners, having only sufficient interest at the diameters to connect the corners, to pull them together, enabling the eye to travel easily from one part to another. In Figure 2, the attention is called to the diameters, having only sufficient interest at the corners to draw the design together. In Figure 3, the major interest is around the center, but we still have sufficient interest at the outside to make the design complete within the area. In constructing the designs leave at least one-half inch margin from the boundary line. Work for variety, but variety in unity. Work for rhythm and the inter-relation of lines or parts, trying to show individual thought in the construction. It is, after all, the thought that counts. System we must have, but system alone is not enough. "We may





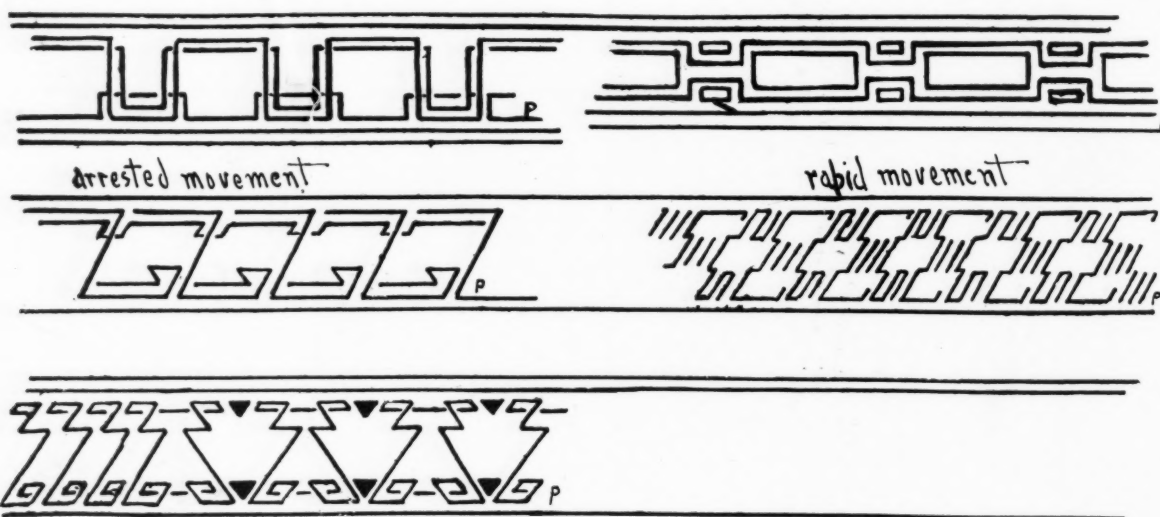
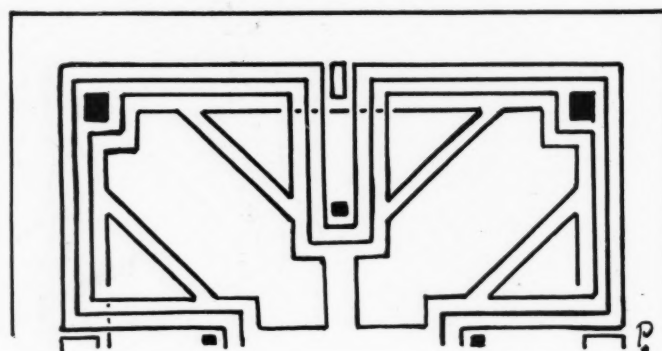
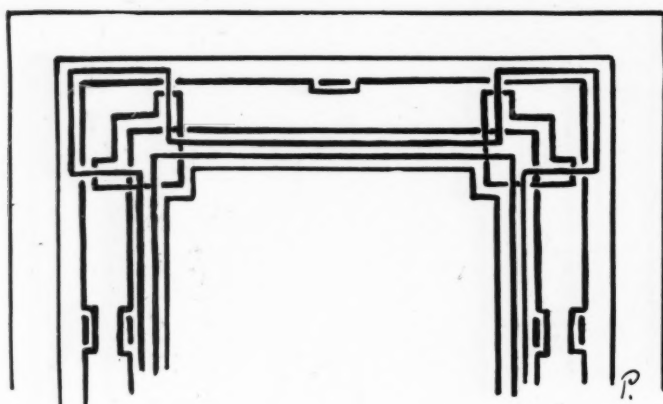
FIRE BUSH—ALICE W. DONALDSON

(Treatment Page 89)

fill our minds with the terms of design and proceed to use these as a child uses blocks," but we are not working for geometric designs for a parquette floor. We wish our designs to have something more of interest, something of our own personality, some touch not found in other designs of a similar nature. We wish to express *our* thought. We cannot express what is not in us, hence the designs of one person will be more interesting than those of another. We cannot all attain to the same degree of merit in our designs. Some of us have more to express than others, but we will take it for granted that each of us has something to tell—some possibilities that this opportunity will bring out. It is the aim of the author in criticising the designs of those who are taking the regular course, to search for and to discover, if possible, the thought of the student; to make the most of the possibilities in each design, rather than to impose her own personality or thought. In this way the teacher can draw out the difference and encourage expression, often

convincing the student that she has "builded better than she knew." Assuming that the design represents something at least of a personality of the designer, we will have as many types of designs as we have people. There will be the dignified design, full of restraint; the design full of life and movement; the design that sparkles from little touches here and there as a character does with flashes of wit; there will be the loosely constructed design and the design well knit—closely constructed. Designs showing clear and definite thought and the one in which the thought is involved are not evident. And so on with variations and combinations of these characteristics, showing the possibilities of the students and making an endless and intensely interesting study for the critic.

"Art is long." And yet the principles governing it are few. The wise teacher will insist only on the close observation of the *principles*, leaving as much margin as possible for originality, for individual interpretation.

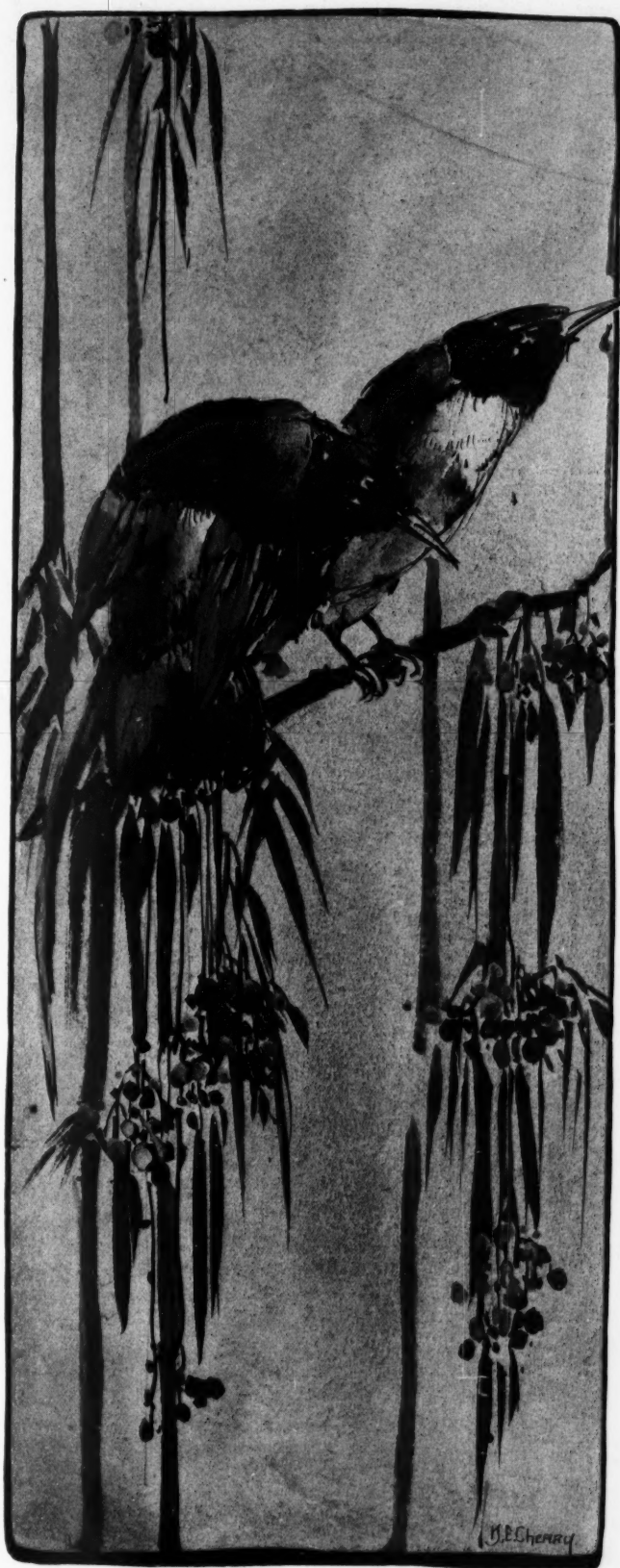


#### EXERCISE

Make six designs, two with major interest at the corners, two with major interest at the diameters, and two with major interest at the center, having enough of interest at the other points of construction to make of the area a complete design. Observe the limitations of Problem I (lines of the right angle

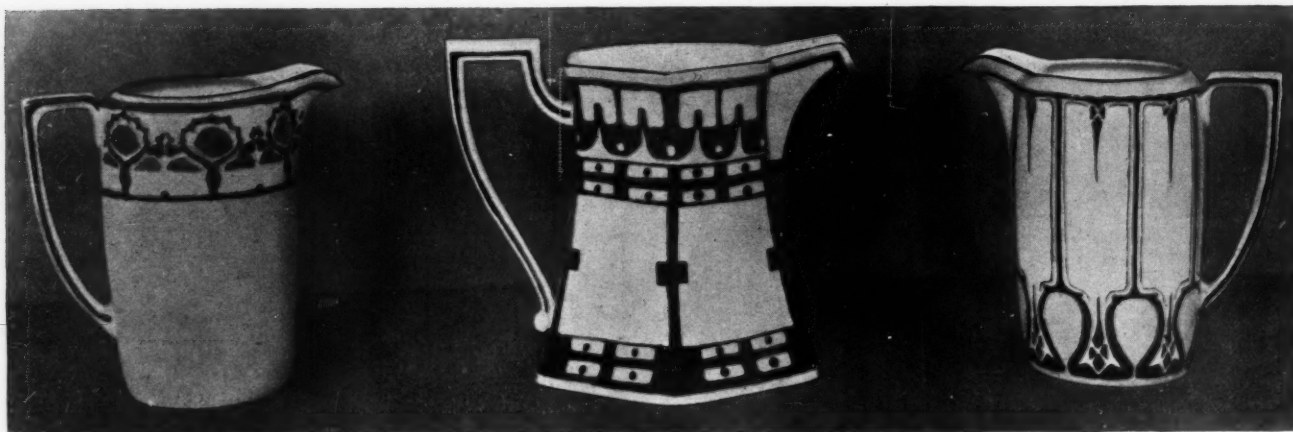
tri-angle). This will insure harmony when working within the square. Our next Problem will deal with curves, as far as is necessary to adapt our abstract borders to the circle. These will be considered as designs for plates.





BIRD DECORATION FOR VASES—KATHRYN E. CHERRY

(Treatment page 91)

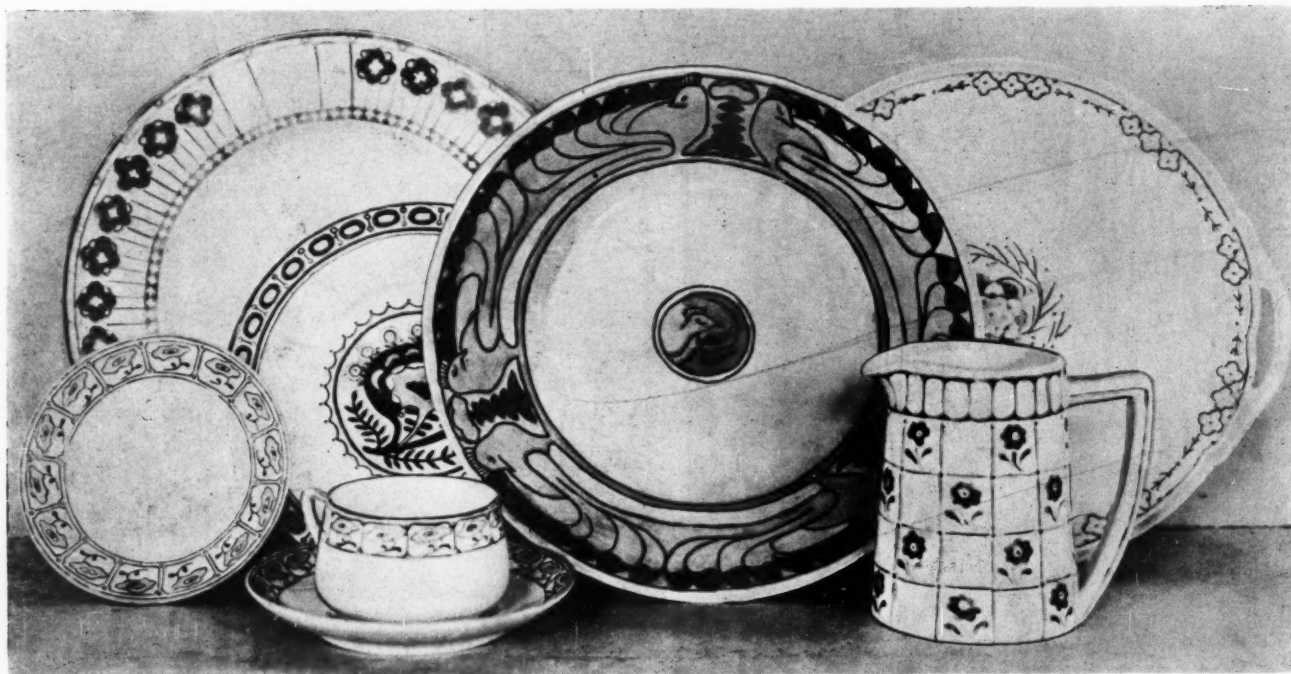


MANGANESE, ORANGE, TURQUOISE GREEN



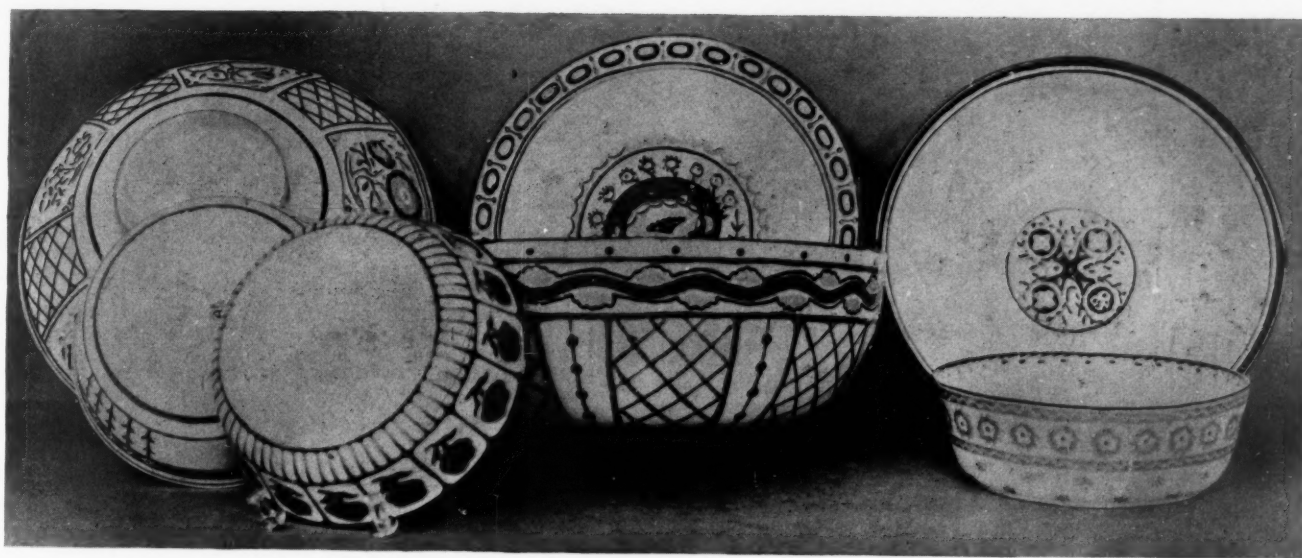
FLORENTINE GREEN, AUSTRIAN BLUE, ORANGE

COLOR SCHEME IN RELIEF ENAMELS

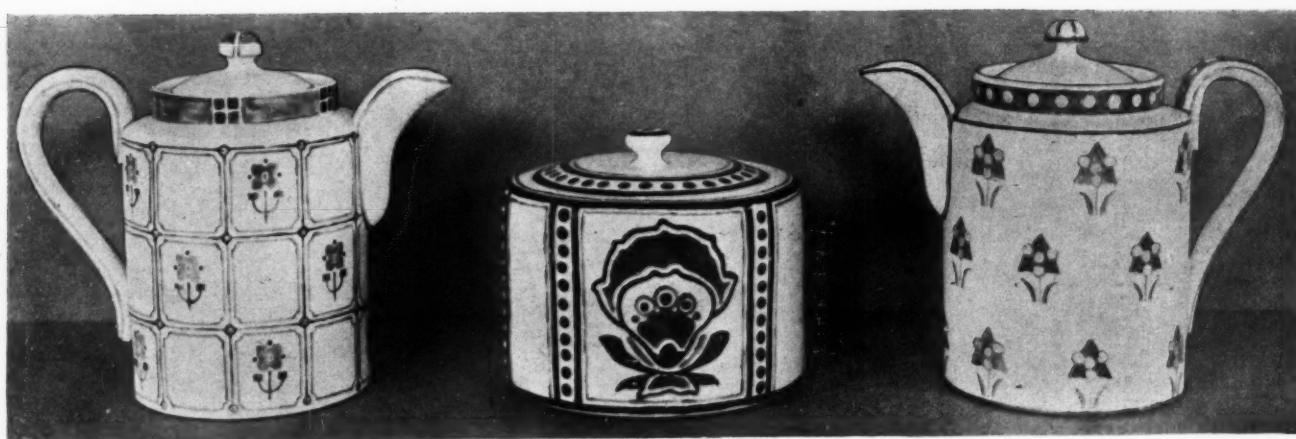


FAWCETT SCHOOL OF INDUSTRIAL ART, NEWARK, N. J. M. M. MASON, INSTRUCTOR



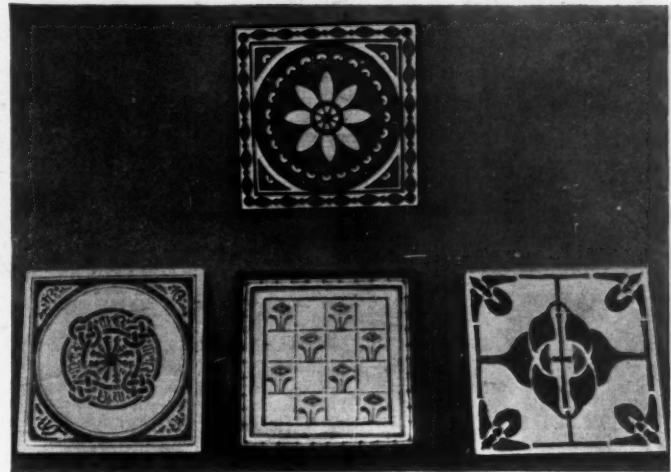


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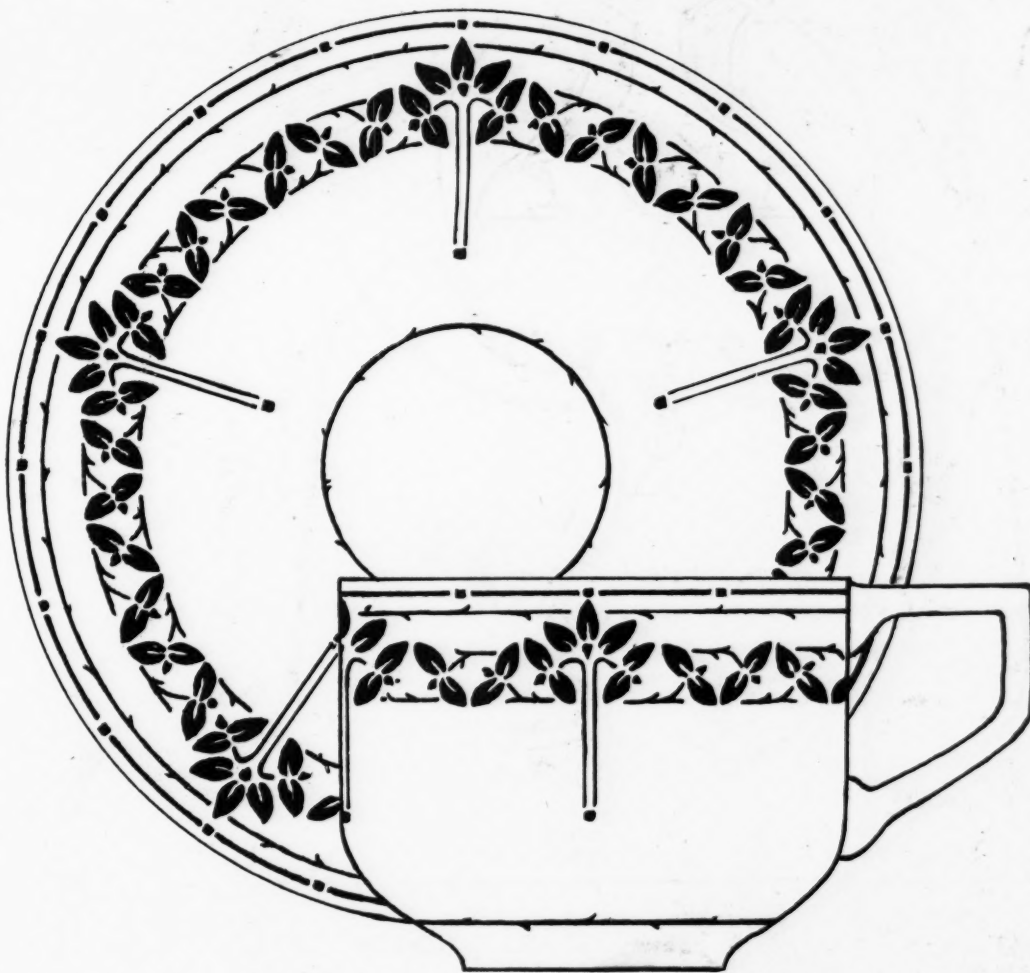
FAWCETT SCHOOL OF INDUSTRIAL ART, NEWARK, N. J. M. M. MASON, INSTRUCTOR





Color Scheme in Relief Enamels—Dark Blue, Lavender Blue, Florentine Green, Vermillion

FAWCETT SCHOOL OF INDUSTRIAL ART, NEWARK, N. J. M. M. MASON, INSTRUCTOR



DESIGN FOR CUP AND SAUCER—MARY L. BRIGHAM

Leaves are painted with equal parts Apple Green and Yellow Green. Stems and bands Green Gold.



Color Scheme in Relief Enamels—Lavender Blue, Emerald Green, Orange  
FAWCETT SCHOOL OF INDUSTRIAL ART, NEWARK, N. J.

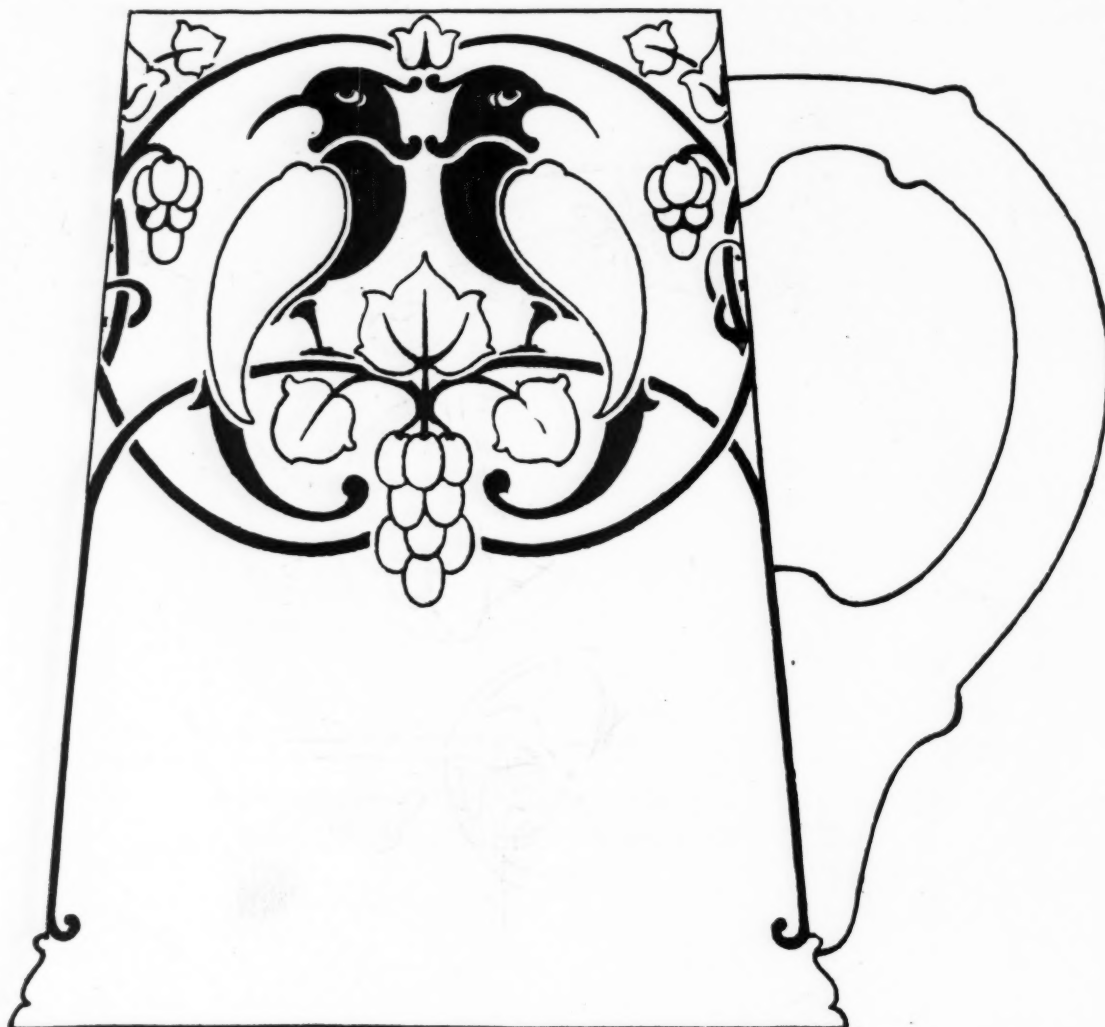
### BLACKBERRIES (Page 79)

*M. H. Watkeys*

**O**UTLINE with Black. Main bunch of berries, for the lights, use Violet and Blood Red and shade with Ruby, Deep Purple and Blood Red. For the lights in the darker berries and in the smaller bunch use more of the Blood Red. Stems of berries are Apple Green, a little Yellow Green and a touch of Yellow Brown. For the larger branches use Dark Brown, a little Blood Red and a touch of Violet. For light leaves use a thin wash of Shading Green and Albert Yellow and add Brown Green and Dark Grey for the dark ones. Background Apple Green, Albert Yellow and Dark Grey.

### STUDIO NOTE

Miss Jeanne M. Stewart of Portland, Oregon, has moved her Studio to 526 Pittock Block.



### STEIN—RUSSELL GOODWIN

**T**HE outline and all dark parts of design are painted with Black.

Second Fire—Oil background back of birds and dust with 2 Pearl Grey, 1 Ivory Glaze and a little Yellow. Oil leaves and

dust with Bright Green. Oil lower part of stein and handle and dust with 2 Pearl Grey, 1 Grey for Flesh, 2 Yellow Brown.

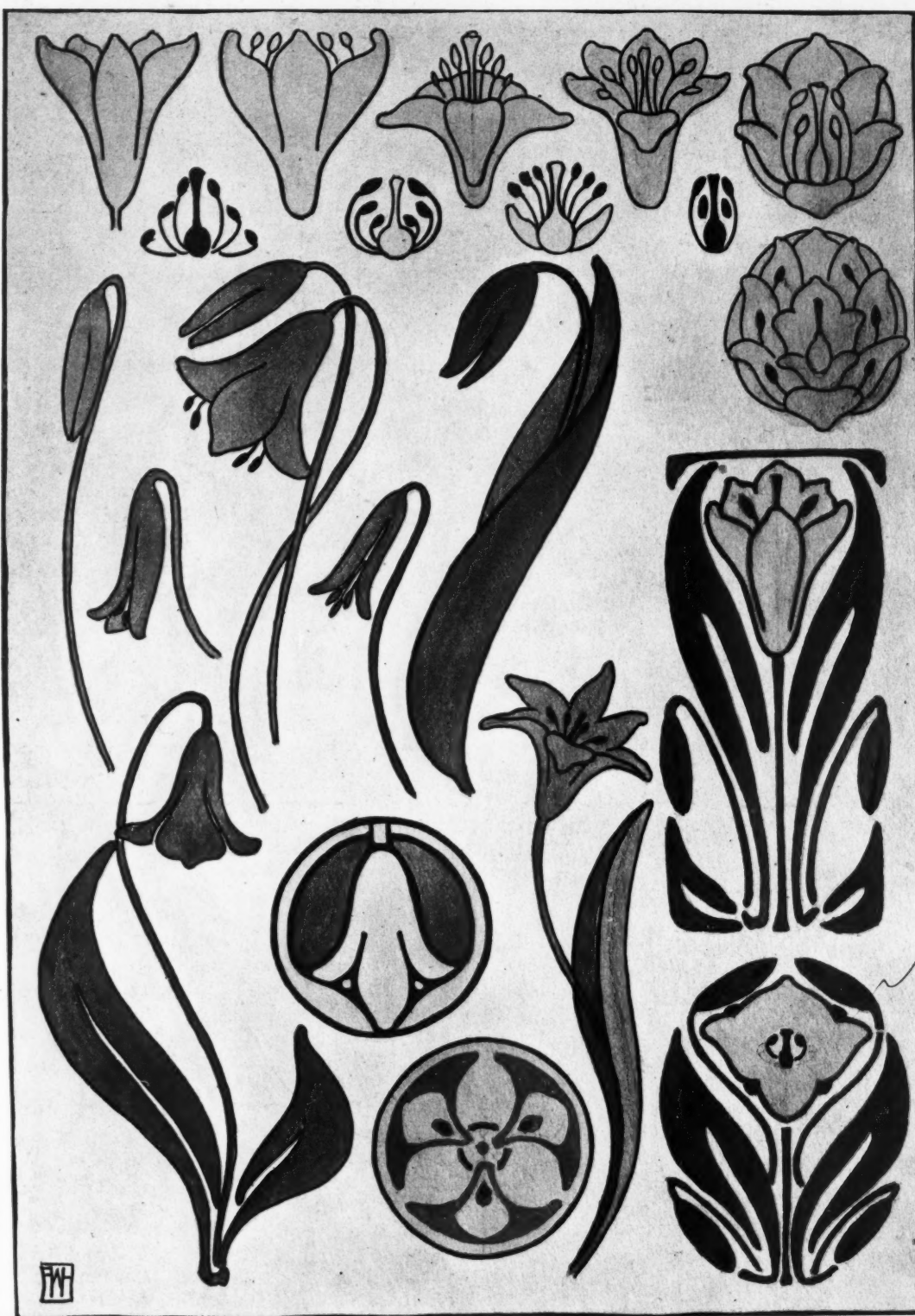
Third Fire—Paint wings of birds with Orange Lustre and the grapes with Yellow Lustre.





BLACKBERRIES—M. H. WATKEYS

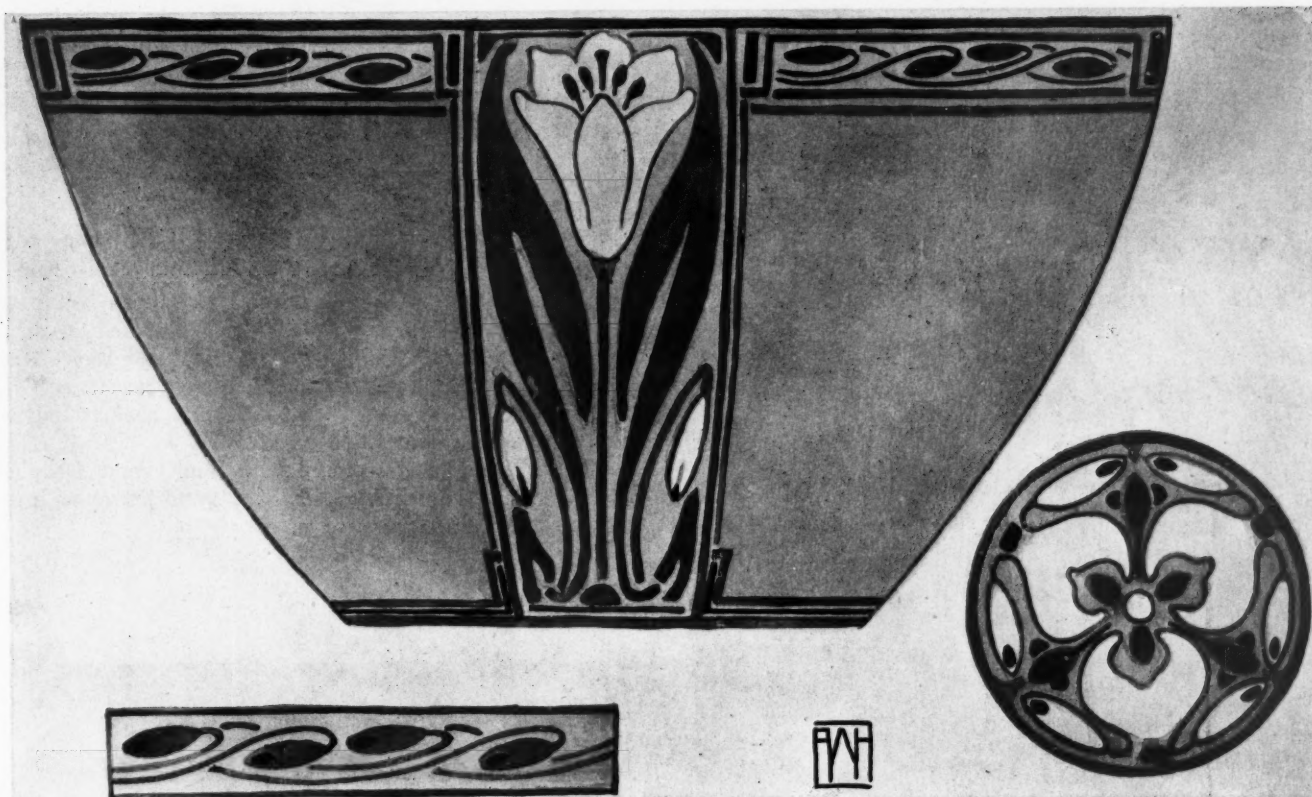
(Treatment page 78)



ADDER'S TONGUE OR DOG-TOOTHED VIOLET—ALBERT W. HECKMAN

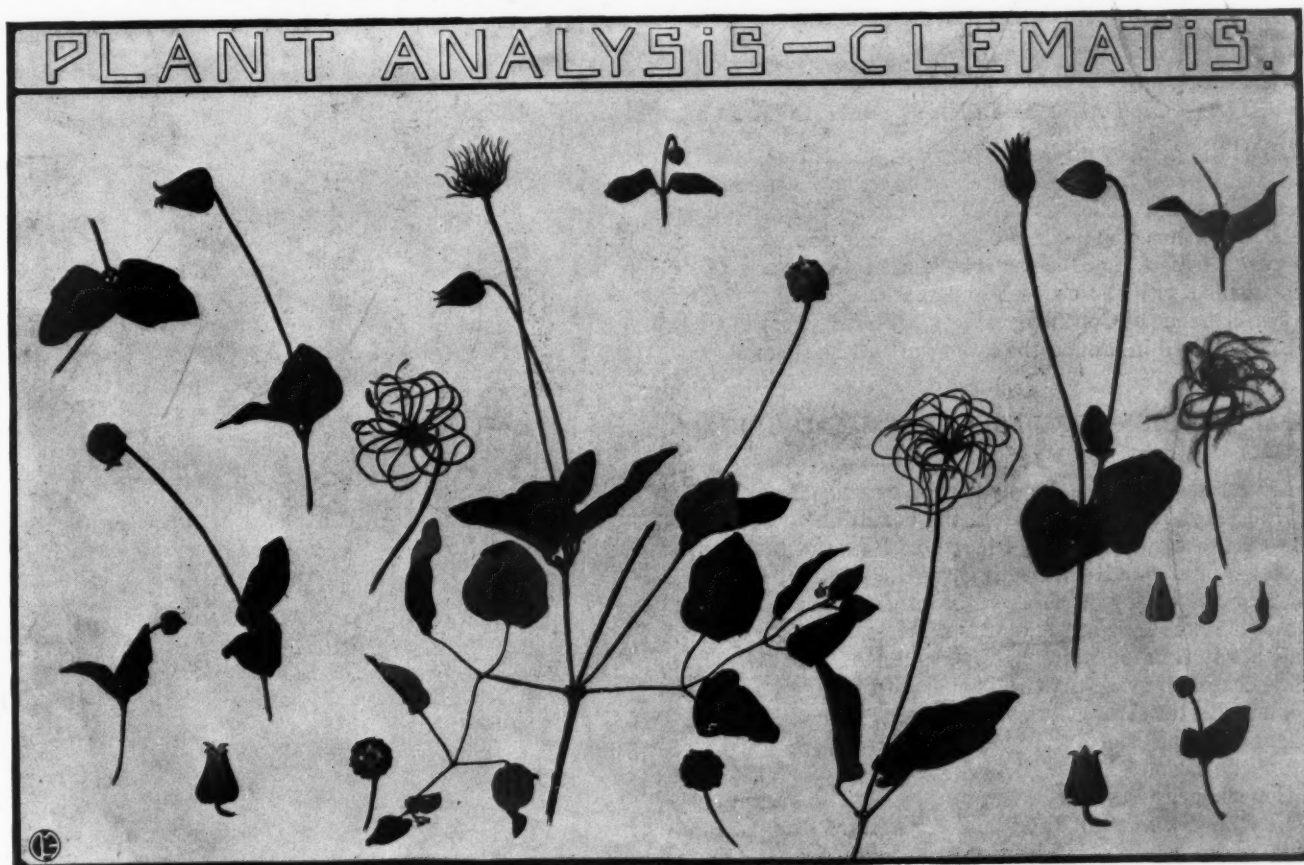
Flowers are a deep yellow. Some of them are almost a yellow brown, others are a purplish white. Stamens are yellow brown. Leaves are a warm dark green with red spots. Stems are white.





BOWL—ALBERT W. HECKMAN

(Treatment page 82)



PLANT ANALYSIS, CLEMATIS—MARY L. BERRY

(Treatment page 91)



STUDY OF DAISIES—LENA E. HANSCOM

**S**HADE the petals with Pearl Grey and Copenhagen Grey, leaving most of them pure white. The centers are Albert Yellow and Yellow Brown, with accents of Egg Yellow. The leaves, stems and buds are Moss Green, shaded with a little Moss Green and Black. The darker leaves are Olive Green, shaded with Olive Green and Black. The background may be a flat tone of Copenhagen Grey, with Copenhagen Grey and Black dusted in around the lower part of the stems.

## DAISY DESIGN FOR VASE IN BLUE AND GREY

Lena E. Hanscom

**T**HE vase is to be in dull grey and blue as suggested by the pieces of Rookwood done in the beautiful "Iris Glaze." Outline the design in Banding Blue and Black, not too heavy. The background is dusted in with Copenhagen Grey, darkened down near the bottom with Copenhagen Grey, Banding Blue and a little Black. The centers and leaves, stems and buds are all a flat tone of Banding Blue and Black, equal parts. At the neck of the vase the two bands and the grey blocks are dusted in with the same color as the leaves. The darker blocks are clear Banding Blue.

For the Second Fire—Oil the entire vase and dust over with Copenhagen Grey, very lightly over the daisies and upper part of the background, and heavier toward the bottom. Around the lower part of the stems dust in the heavy tones quite freely, the desired effect being to blend the stems and background, throwing the attention to the upper part of the design.

## BOWL (Page 81).

Albert W. Heckman

**T**HIS design would look well on a Bealeek bowl with soft tints dusted on. It could be carried out in Blues and Greens or in Browns and Yellows with a touch of Orange or Red.

## MADONNA OR ANNUNCIATION LILIES (Page 83)

Lillian Baker Sturges

**O**UTLINE the design with Pearl Grey and fire. Paint pistils and stamens with Albert Yellow and Silver Yellow; the shadows of the lilies with Yellow and Violet with a little Grey for Flesh; the stems and leaves are Grey Green, Moss Green and Shading Green. Paint background with Pearl Gray and a little Copenhagen Blue.

Third Fire—Touch centers with Violet and Deep Red Brown. Strengthen shadows of flowers and leaves with same colors as in the second fire.



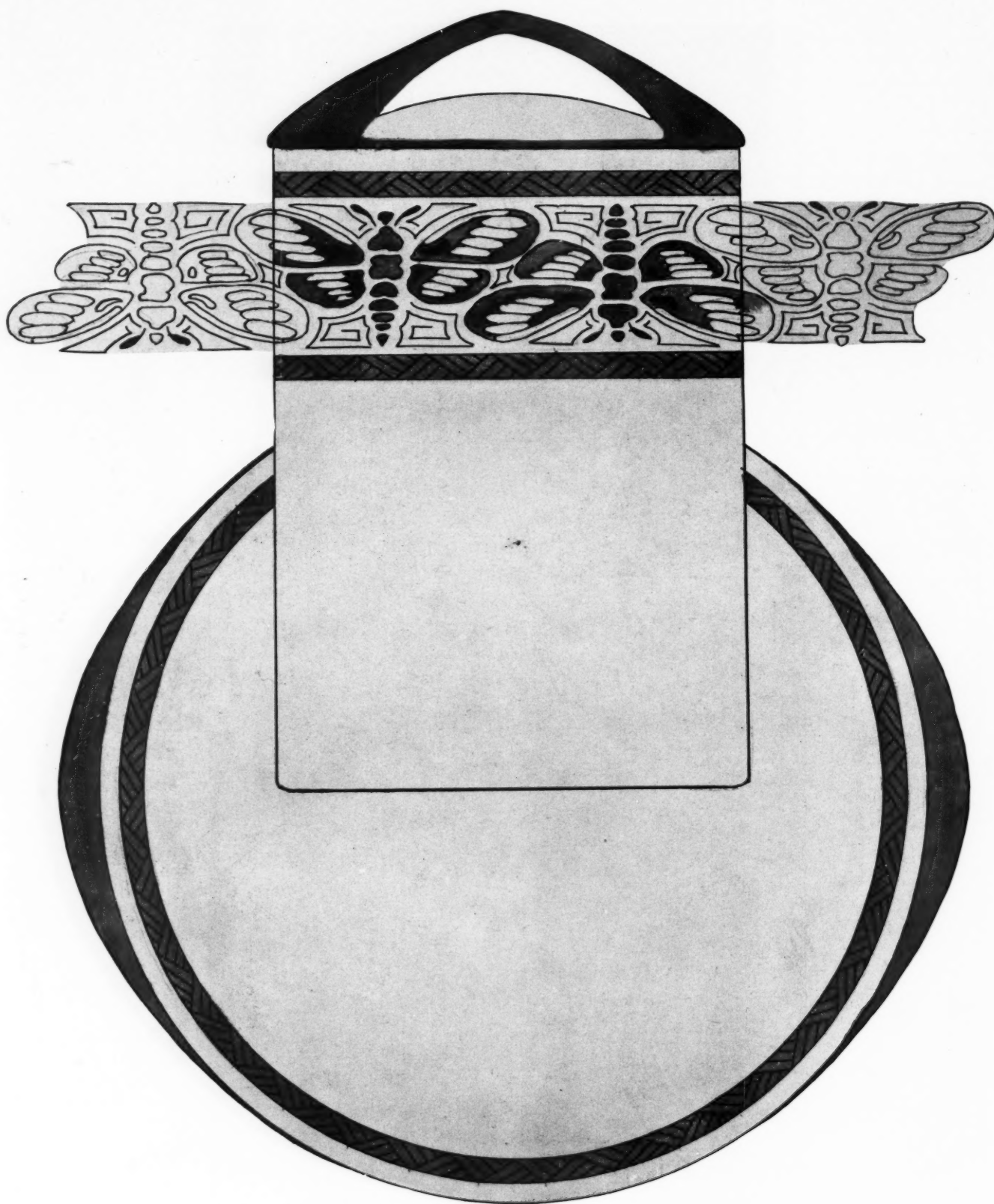
DAISY DESIGN FOR VASE IN BLUE AND GREY—LENA E. HANSCOM





MADONNA OR ANNUNCIATION LILIES—LILLIAN B. STURGES

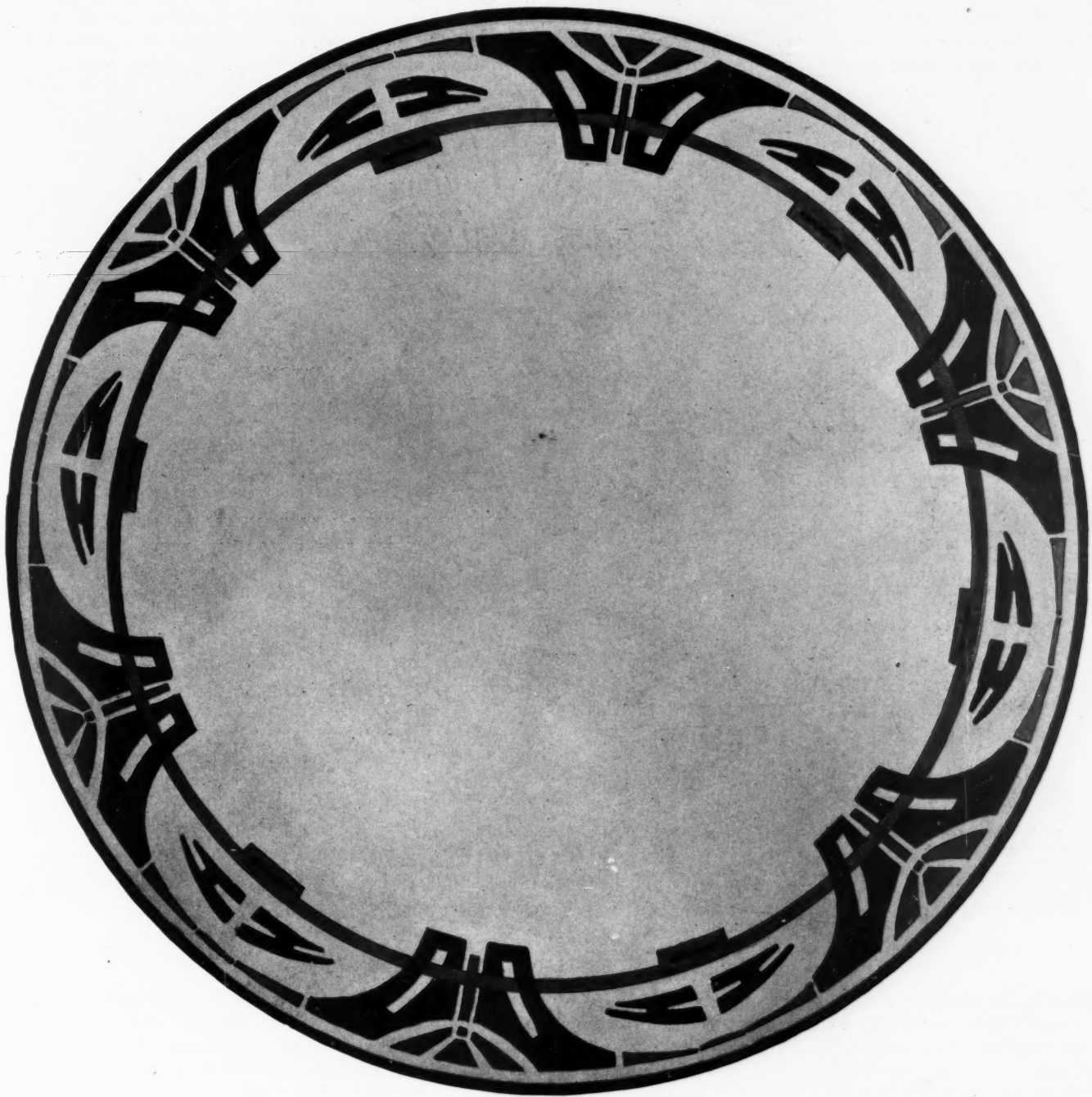
(Treatment Page 82)



JELLY JAR AND PLATE, LOCUST MOTIF—BELLE YOUNG SHOOK

**D**IVIDE jar into six divisions. Outline locust and bands in black. Put Antique Green Bronze in bands, Roman gold on handle and edge of plate. Body of locust Yellow Brown shaded with Auburn Brown. Wings Roman gold, oval markings in wings Yellow Luster shaded with Orange luster. One dark marking in each wing Banding Blue. Background back of locust gray. Lines over background gold, lines over bands, black. Tint jar and plate Satsuma or Maize.





PLATE—MABELLE K. WELLS

Outline design in black. Paint in dark parts in Roman gold; light parts in White gold.

## BLUEBERRY BOWL (Page 87)

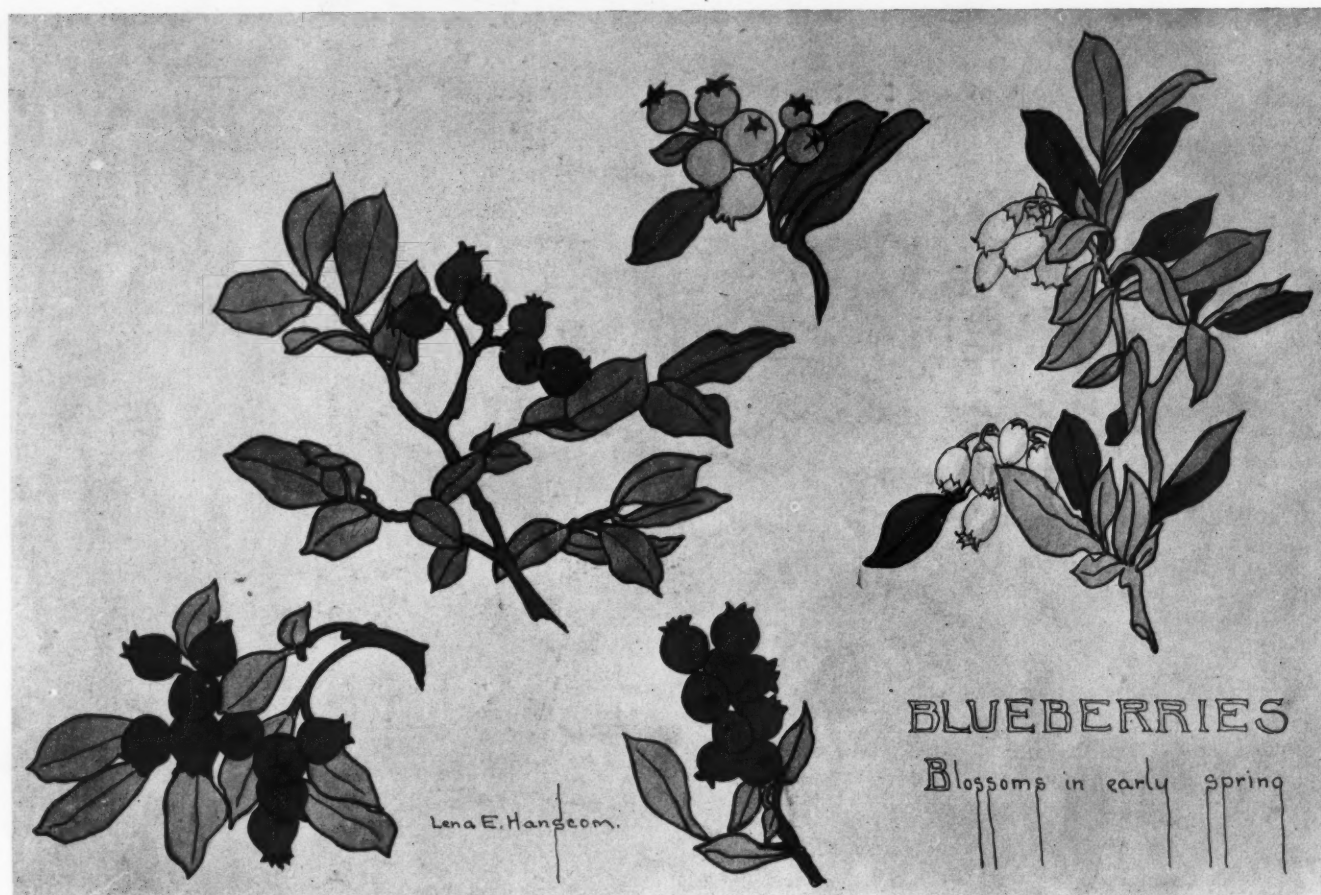
Lena E. Hanscom

**O**UTLINE the design in India Ink, then paint in the black in the center of the berries. Dust over entire surface of the bowl with Ivory and wipe out the design, leaving the center of the berries black. The berries are Banding Blue, Air Blue and Black—one part of each. The upper pair of leaves are dusted in with Olive Green, the lower pair with Moss Green. The stems are Dark Brown. Put one coat of gold on the wide black bands around the berry motif and also at

the top and bottom of the bowl. For the second fire—Outline the berries, stems and leaves in Gold and go over the bands in Gold.

## ANOTHER TREATMENT

Background Copenhagen Grey. Berries, equal parts of Air Blue, Banding Blue and Black. Leaves, Moss Green. Geometric forms, stems and band around top are Moss Green and Shading Green, equal parts. Outline with Black. Or all the outlines and all black portions of design may be Gold.



## BLUEBERRIES—LENA E. HANSCOM

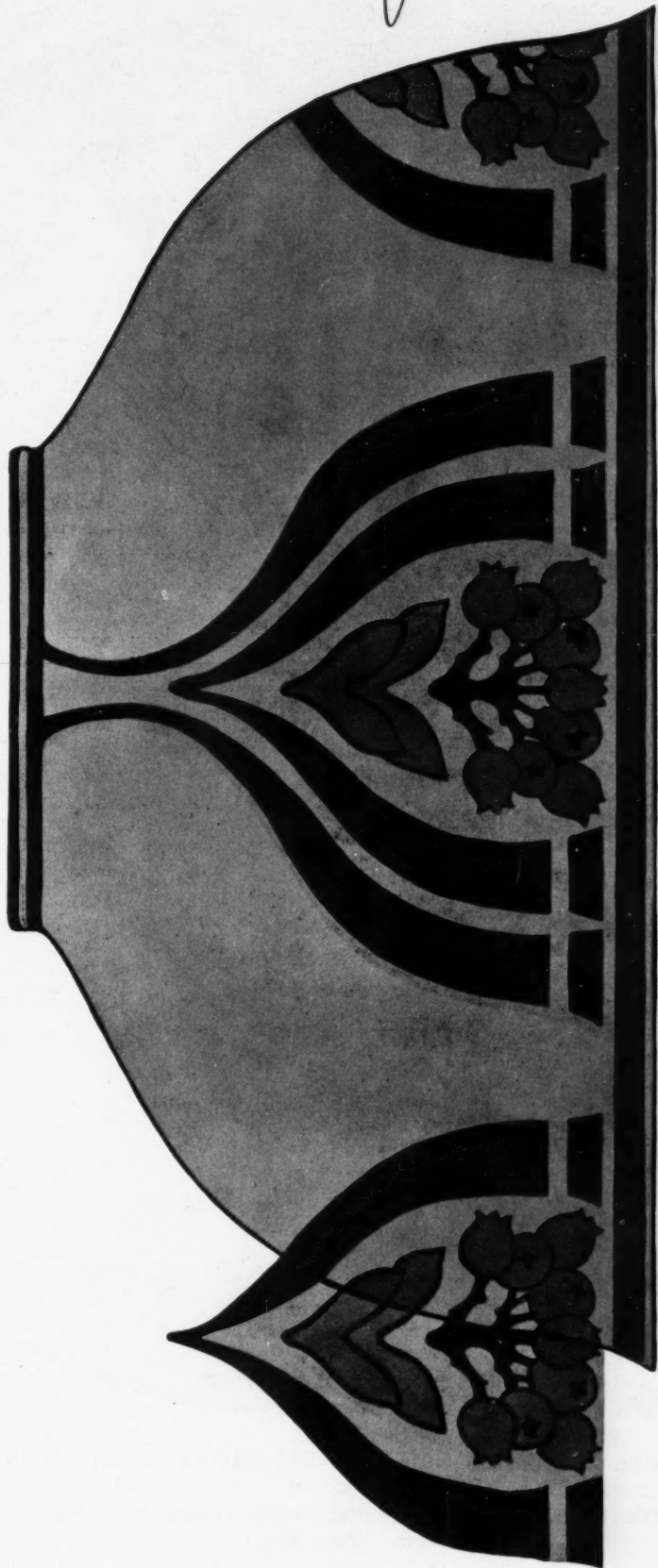
**P**AIN'T the blueberries with Ivory, Black, Banding Blue and Violet No. 1. There can be no fixed proportion, as the tones vary from dull, dusty, light-colored berries, to the dark blue black shiny berries. For the reddish berries leave out the Black and add a touch of Ruby. For the green berries use Moss Green with a wash of Blood Red over the ripening side. The leaves of blueberries are usually a soft sage green and may be put on with Grey Green and a very little Air Blue for the middle tones; Moss Green for the pale colored leaves and a wash of Chestnut Brown or Blood Red over the brownish or reddish leaves, the color being a deeper brown or red at the tips. The stems are Chestnut Brown and Blood Red, accented with Finishing Brown. A feature of blueberries often overlooked is the lovely bell shaped waxy blossom that comes in late April or early May. These flowers are a pearly white and at the tip some are flushed with pink and others with a

clear, pale green. The leaves with the blossoms are much paler than those growing with the berries. The flowers may be washed in with Pearl Grey in the shadows and at the tips just a suggestion of Peach Blossom or Apple Green. Leaves Moss Green. For the stems and calyxes of the berries use Apple Green, with Copenhagen Grey toned into the shadows.

## WATER COLOR TREATMENT

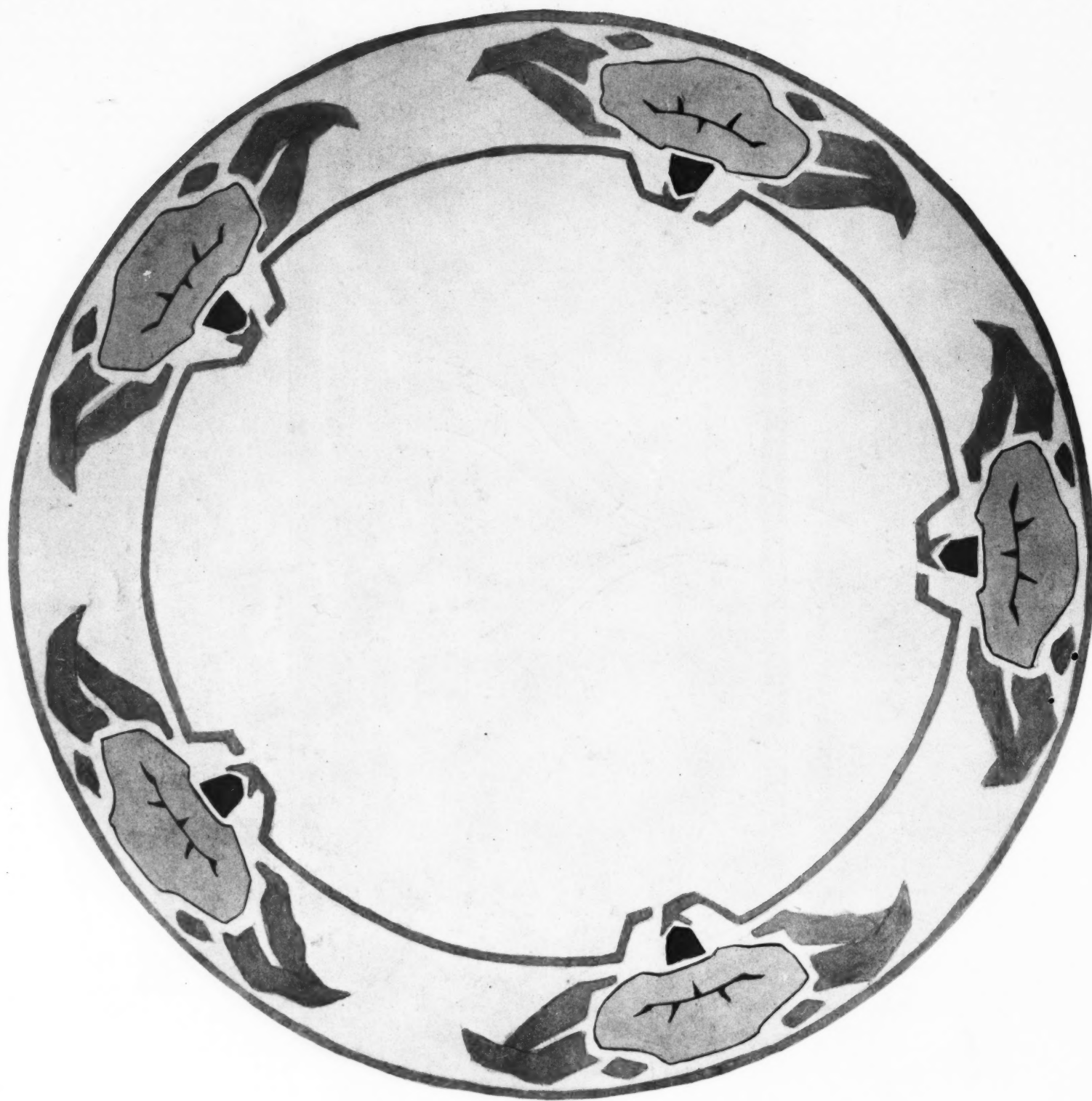
Here we find a wide range of soft pastel tones which are unusually harmonious. The blossoms are a warm white, tipped with pale green or flesh color. The berries range from a soft pale blue to a dull dusky blue, always on a greyish blue tone. The stems are reddish brown, sometimes quite pink. The leaves may be a pale, sunshiny green or may be dark. They are often russet or reddish brown toward the tip. All the greens have an olive tone.





DESIGN FOR BERRY BOWL—LENA E. HANSCOM

(Treatment page 86)



PLATE, CONVENTIONAL MORNING GLORY—FRANK MONAHAN

Background, Ivory with a little Albert Yellow. Flowers Blue Violet. Leaves, Light Green. Unit under flowers, Dark Green.  
Two border lines, Gold.



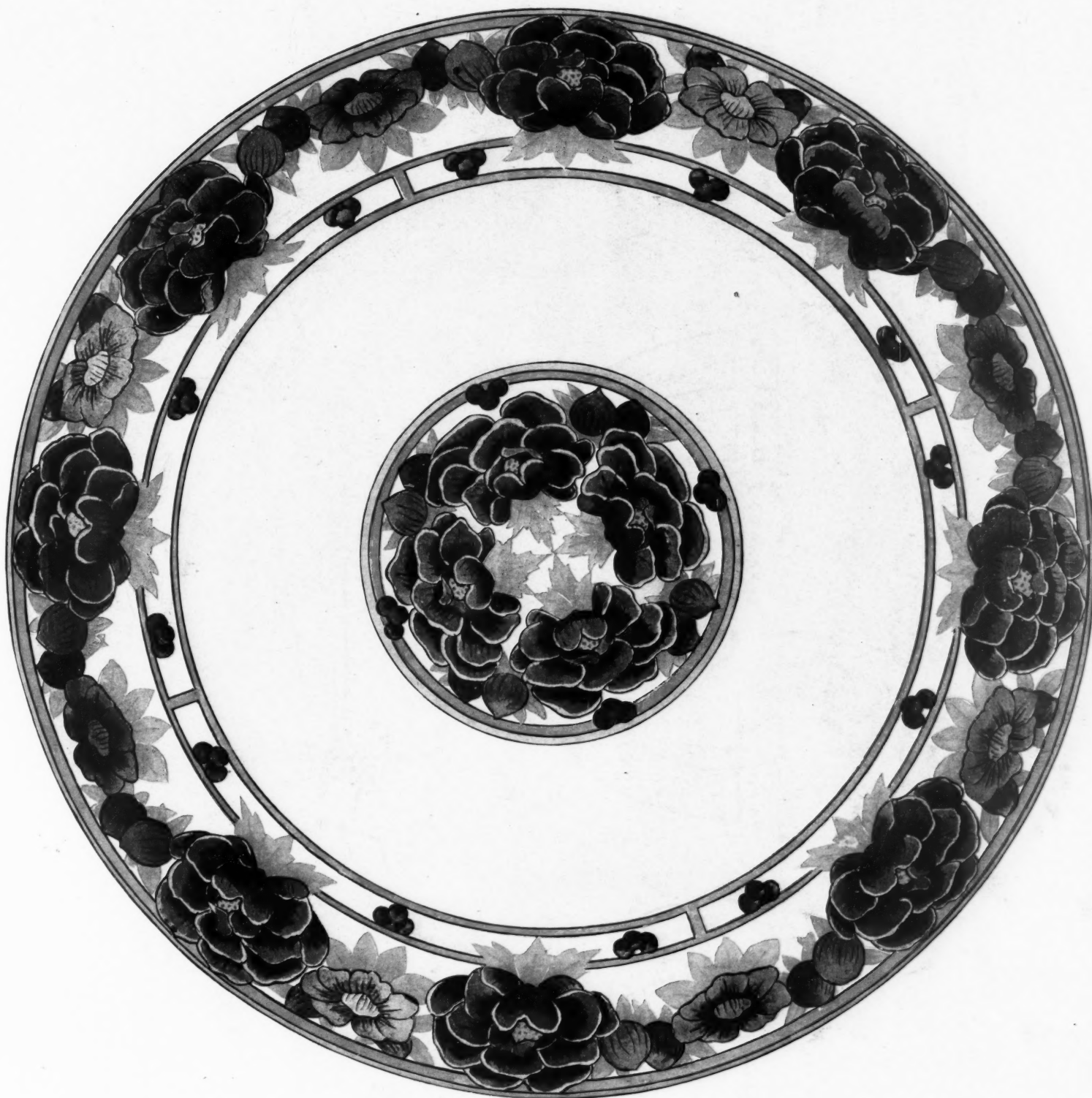
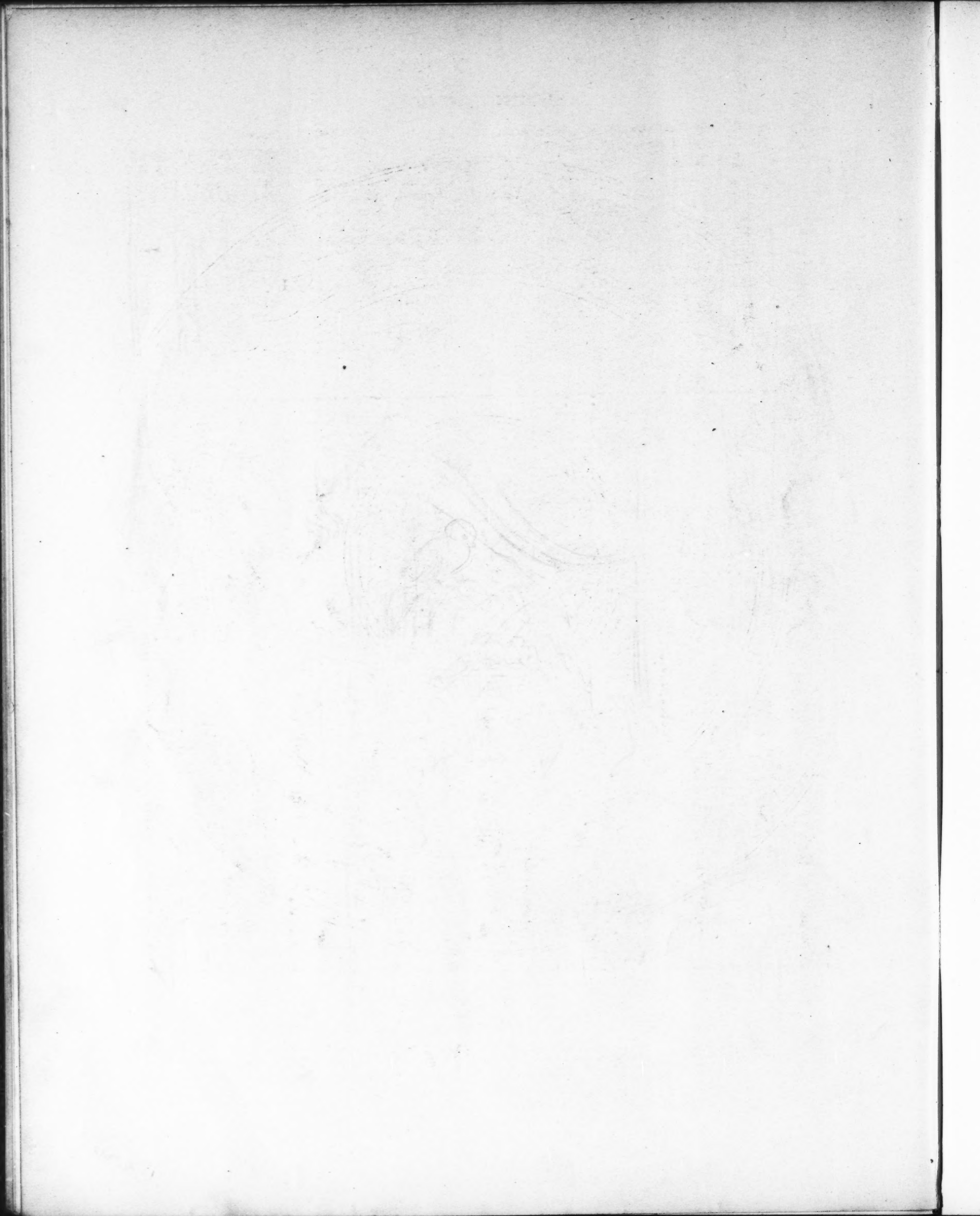


PLATE WITH CHINESE FLOWER MOTIF—ELEANOR STEWART

AUGUST 1914  
SUPPLEMENT TO  
KERAMIC STUDIO

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SYRACUSE, N. Y.





## PLATE WITH CHINESE FLOWER MOTIF (Supplement)

*Eleanor Stewart*

**O**UTLINE black, bands in gold. Pad center plate with Chinese Yellow, adding a little flux; wipe out design. Flowers blue enamel. Use Dark Blue with touch of Apple Green, Brunswick Black and Deep Purple; add very little enamel for dark shades, but more for the lighter shades. The very light flowers are white enamel slightly toned with Mixing Yellow and Deep Purple.

Leaves, Apple Green toned with Brunswick Black, Deep Purple and a touch of Dark Blue; add  $\frac{1}{2}$  enamel.

Centers are Yellow Brown with dots of cream enamel.

## FIRE BUSH (Page 71)

*Alice W. Donaldson*

**P**AIN'T the light tone of the blossoms with a delicate wash of Blood Red; shade with a heavier wash of Blood Red and a touch of Yellow Brown and add a little Ruby for the calyx. The stamens are Albert Yellow and a very little Yellow Brown.

Leaves, Apple Green and a little Yellow Brown for the lights and add a very little Dark Gray—Shading Green for the shading.

Stems are Violet, a little Blood Red and a little Dark Gray. Background, 3 parts Pearl and 1 part Yellow Brown.



STUDY OF WILD ROSE—LENA E. HANSCOM

**F**OR the first fire make the colors very delicate and lay in the tones perfectly flat. The centers are Apple Green, blended out to Primrose Yellow for the stamens. Lay in the shadows and accents in the stamens with a flat tone of Finishing Brown, layed on very lightly. The pale petals are Peach Blossom and the darker ones Rose with a little Peach Blossom.

The leaves are Apple Green and Shading Green and the stems and buds Apple Green and a little Lemon Yellow. The sepals around the flowers are a thin wash of Finishing Brown. The background is Palma Rosa Salmon, shaded into Palma Rosa Salmon and Copenhagen Grey.

## CLUB NOTE

*To the Ceramic Studio:*

As a representative of the Ceramic Clubs of Indiana, we send you the announcement of the marriage of Miss Myrtle L. Taylor to Mr. John S. Bradford, President of the Bradford Nat'l Bank of Greenville, Ill.

Miss Taylor had charge of the work of instruction in the Ceramic Clubs of Kokomo, Wabash, Anderson, Marion and Tipton for the past several years. She was associated with Butler College, University of Indianapolis, Ind. This year she was called to the State College and Institute for Girls of Columbus, Miss., the largest college in the South, having an enrollment of nearly one thousand students. Her work was that of decorating a "Model Home," having charge of classes in design with five associate teachers, as workers in

Craft Art. We, as members of the Indiana Clubs wish to extend our congratulations and best wishes.

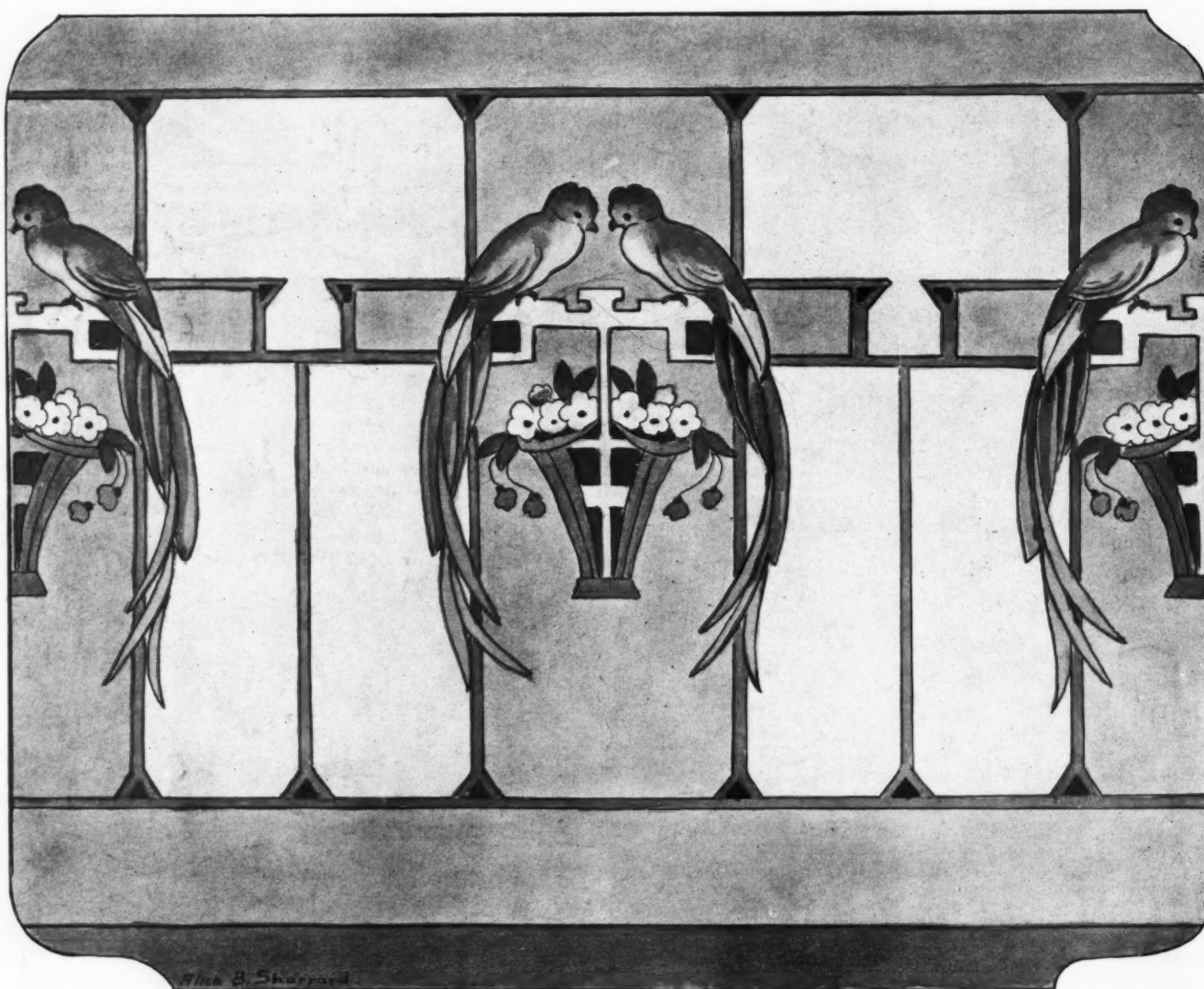
EFFIE J. GEORGE, Kokomo, Ind.

## STUDIO NOTES

Miss Leah H. Rodman who has been teaching so long in Brooklyn, N. Y., has moved to Charlotte, N. C., and will open a studio there in the fall.

Mr. F. B. Aulich, of Chicago, removed his studio and office May 1st from the Auditorium Building to 820 East 45th Street.

Mrs. Mary Alley Neal, of New York, who will be remembered by subscribers as a former contributor to the Magazine, intends to make a trip West, teaching in various cities, for a limited time, all branches of water color and china painting.



JARDINIERE, BIRD DESIGN—ALICE B. SHARRARD

**D**ARK parts of background dust with Copenhagen Grey; light spaces with Silver Grey. Birds, Water Green shaded with Grounding Green 1 part, Dark Green 1 part, on wings. Light on tail feathers, Yellow Red, shaded to Lemon Yellow on tips, also for the three lightest long plumes, others Water Green

shaded with Grounding Green. Dark spaces on parts supporting birds, also in baskets Grounding Green; light parts, Water Green. Flowers in basket, Rose; handle and all bands, Gold, the tiny triangular figures, deep Rose. In last fire dust entire ground with Green Glaze.



## BIRD DECORATION FOR VASE (Page 73)

K. E. Cherry

Oil the entire vase with Dusting Medium, pad very dry, allow this to stand one hour, then dust the upper half with Glaze for Green, to this add a little Dove Grey, then at the lower part of vase add a little Copenhagen Blue with Dove Grey, then fire.

Second Firing—Sketch design in carefully. For the birds' heads use Dark Grey for Flesh and a little Shading Green. The backs are Turquoise Blue, Shading Green and Dark Grey for Flesh. The breasts are Yellow shaded with Violet and Apple Green, the long leaves are Shading Green, a little Apple Green and Copenhagen Blue. Paint the berries with Turquoise Blue, Banding Blue and Black.

Third Fire—Use same colors used in second fire. Do not wash over the lights, keep them clear, use a little Ruby with the Black for the darkest berries.

## PLANT ANALYSIS, CLEMATIS (Page 81)

M. L. Barry

CLEMATIS (Purple Virgin's Bower)—Blossom Deep Purple and a little Dark Grey, use same a little heavier for shading. Leaves Shading Green, a little Apple Green and Brown Green. Stems Dark Brown and Dark Grey.

Clematis (Leather flower)—Bell shaped petals are Deep Purple. Paint with Violet and Dark Grey and add Deep Purple for shading. Leaves are Shading Green, Dark Grey and a little Apple Green. Stems Apple Green and Dark Brown. The plumes are Dark Brown, Dark Grey and a little Deep Purple.

## THE ART INSTITUTE OF CHICAGO

My dear Editor:—

It might interest your readers to know that the Art Institute of Chicago has just graduated its second class in Ceramic Painting. This course, recently established, aims to give a thorough knowledge of all processes and mediums used in overglaze decoration, a certain amount of mechanical drawing, and a two years training in design, including analysis drawing of flowers and their application to ornament. The graduates this year were five, namely, Marie Claybough, Matel Glenn, Elizabeth Hetlesæter, Valla Ramey, Laura Stoddard.

June 24, 1914.

ABBIE P. WALKER.

## TO AN UNKNOWN CONTRIBUTOR

The editor of *Keramic Studio* has accepted two designs which have been sent to us without signature, one is a chocolate pot marked No. 2, done in black and white and a gray wash, and the other is a series of five plate borders marked No. 1, all done in pen and ink. Will the artist please send signature at once, as we wish to give credit when published.

## ANSWERS TO CORRESPONDENTS

E. N. H.—What oil will soften a pat of Roman gold that has been opened and hardened?

Put Lavender oil on the gold and let it stand awhile. The gold can be warmed a little to soften it but it is not very good for the gold.

R. A. S.—I would like to ask what paint you use for black outlining in designs? Also how is it put on? Do you use pen or a brush and what is best? Can any of the powder colors be used the same as those in tubes?

Use Mueller & Henning's Outlining Black in tubes and thin with Lavender oil. Either pen or brush may be used but the brush is best as more character can be put in the lines. The powder colors can be used to paint with if they are mixed with a little of the painting medium.

(Editorial—Continued from page 69)

keep the "pot boiling" and the "fire alive" while we toil onward and upward. When I see those pictures of the Four Winds Summer School students, it seems that I can't live if I can't join the workers there, but so far it has not been possible.

You may publish any part of this letter if you feel in any way it may help the "cause."  
Mrs. C. L. O.

To the closing question in the following letter, we want to use a slang phrase if you will excuse it, and say "we sure would." but not in such quantity because we could not afford it, they are too valuable as really original motifs and inspiration.

I want to write and tell you how pleased I am with the May issue of the *Keramic Studio*, and that I would gladly pay the extra dollar for the naturalistic supplement.

While I dearly love conventional designs, I live in a community where the sale of such is an utter impossibility. For instance, I am in the habit of donating a number of pieces of china to our yearly church fair. Two years ago, I thought I would try and introduce some conventional. I spent a great deal of time and expense on a vase. The president sent it back after the fair was over saying she would not mark it down as she understood the real value of it but that, while the other pieces went almost as soon as they reached the table, this particular piece did not. This is just an example of what luck I have had in that line.

I have taken this magazine since nineteen hundred and will frankly say that I have enjoyed it immensely in my work. But of course there are exceptions to all things. In your February and March numbers, I thought the conventional motifs in fruits and flowers were anything but artistic and I can't blame the naturalistic painters for not liking them and I don't think they should be criticized for it.

I heartily agree with the subscriber who said "what your subscribers want is ideas that bring in dollars and cents." I take it that that is what even the *Keramic Studio* is published for. If I didn't have to earn my living by painting, I should be pleased to sit at my table and paint real conventional the year around.

I just love every bit of ——— work and wish we could have more of it.

In closing I would like to ask you this question: If those motifs you published in February and March had been sent you for acceptance, would you have taken them and paid for them and used them as you did? A. T. P.

The following are amusing as showing the attitude of some teachers.

I enjoy the *Keramic* so much and find it helpful and encouraging. I always read every word and I encourage pupils and friends to subscribe. I sometimes ask at stores if they carry it so they will learn about it. I know teachers who would rather die though, than tell a pupil about the magazine. I began with that kind, every time she tried to persuade me not to take it I was more anxious to find out how to get it. I finally copied the names and addresses and purchased it through a dealer. For several years I have gotten it every month through the Co. here. I liked your idea of telling of and showing pictures of the famous ones who contribute. I was so pleased to see their pictures. Can't we have more? Its nice to know where these people live and something about them.

Wishing you every success and hoping my April number isn't lost.

M. M. D.

I am in receipt of your magazine offer and will say what I have seen of your magazine, I like very much.

I have been studying china painting under Mrs. ——— and she didn't seem to approve of the scholars having the magazine. She said it was all a teacher had to get ideas from. But in my desire to see the magazine and read it I ordered it for three months.

Mrs. H. S. M-

This letter from a well known teacher is greatly appreciated.

You ask that each reader tell you what they think of the new plan of a naturalistic supplement. In spite of my strict conventional training I have some admiration for the well planned and dainty semi-conventional, and it seems sometimes difficult to draw a line between the two. Taking for instance the May issue, nothing in the supplement with the exception of pages 6 and 7 would be out of place anywhere in your magazine, and in the regular section pages 3 and 16 have designs as naturalistic as any in the supplement. Not knowing what pressure is brought to bear on you or how great the demand it would seem to me that a judicious mixture would be less expense to you and not necessitate any increase in price. I have among my treasures the first issue of *Keramic Studio*, it came to me among some discarded magazines given me by a friend who was moving. I have taken it myself for the last ten years and it is interesting to note the progress of china decorating since Vol. 1, No. 1. I have one kick coming and that is that once in a while you insert a design so bad that it is a disgrace to your publica-

tion and that one mistake tends to lower your reputation among the critics. For instance the design on page ———. You know that it is bad both in plan and in drawing but doubtless have nothing better just at hand so let it go. I teach design as well as painting and I like to use the K. S. as a *model* not as a *warning*. However these things slip in very rarely and I have never mentioned it before and never will again. All praise to the many good things that come every month and there are always enough of them to be worth the price. A. P. W.

A charming letter from A. G. calls for the following replies:

No. 1—The bird "craze" as far as we know arose from the charming adaptations of Japanese bird motifs by Mrs. K. E. Cherry in our summer school. They, like our naturalistic supplement to come, are what we call "compromises," sort of bridges from the realistic to decorative design. They were shown in photos of the summer school work and there was an immediate demand from all over the country for bird studies, hence the supply.

No. 2—A Chinese dragon is purely an imaginary animal and is never used otherwise than decoratively. You are safe in assuming it to be entirely conventional. It is never painted in perspective or shaded naturally.

May one of the distant friends of *Keramic Studio* congratulate you upon the splendid May number? It is unusually good even for an anniversary number when a magazine is supposed to "put its best foot forward" and have that foot beautifully shod at that. The *Keramic* is always helpful, always an inspiration to higher, better work, but I think I have never seen such an array of useful, suggestive material in one magazine in my experience as decorator. It seems to me that there can be only two reasons why, one, having once subscribed to *Keramic*, might fail to continue a subscriber, that is, blindness (either physical or mental), or lack of funds. I could not help being amused at, even while feeling sorry for, the lady who so sternly demanded that you give her some good old-fashioned naturalistic designs that she could turn into coin of the realm. And sorry for you, too, that your best efforts at artistic up-lift should glance off.

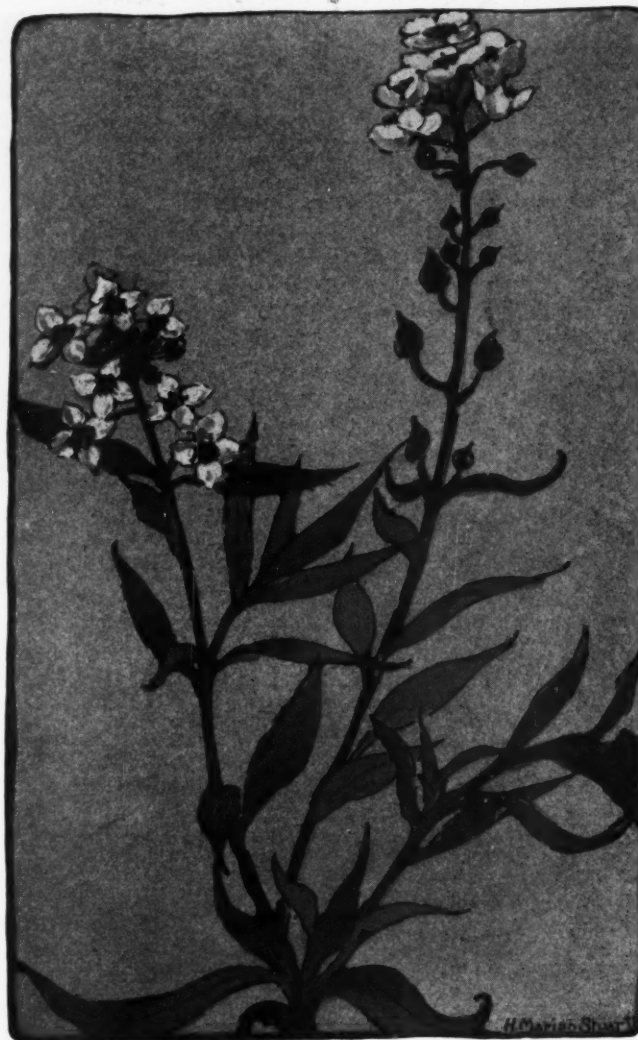
Now I must ask some questions, if you will forgive the length of this epistle; but I could write endlessly on a subject so near my heart.

1. I am not complaining, but why so many birds? They are absolutely charming, especially when kept near the Japanese source. What has caused the tendency toward them?

2. Is a Chinese dragon considered purely a conventional design? The question has been fought back and forth in my studio. One particular dragon is outlined in black and is worked out in blue, green, orange, and gold.

Yours for the "up-lift"

A. G.



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